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SHAKESPEARE'S  
ALL'S WELL THAT ENDS WELL

IV. ii. 38-9: V. iii. 217-9.

ELUCIDATED

BY

ALFRED EDWARD THISELTON,

B.A. CAMBRIDGE.

PRINTED AND PUBLISHED FOR THE AUTHOR BY  
CLEMENT S. PALMER, 12, SOUTHAMPTON ROW,  
LONDON, W.C.

—

1899.

PRICE SIXPENCE.

The Folio reading should, I believe, be presented as follows : —

I see that men make ropels in such a scarre,  
That wee'l forsake our selues.

The "l" in "ropels" is certainly imperfect in its lower extremity, but the type is far more like "l" than an apostrophe for which it has been taken. Now, a carelessly formed "a" in manuscript will often resemble an "o", and, if succeeded by a "p", in the form in which we know Shakespeare sometimes wrote the last mentioned letter, there would be a further liability of the last limb of the "a" running into and being confused with the first limb of the "p". It would, therefore, seem—since no meaning can be assigned to "ropels"—legitimate to conclude that Shakespeare wrote "rapels", reading with modernized spelling,

I see that men make rapels in such a scare,  
That we'll forsake ourselves

The word "rapel" is to be found in Minsheu's 'Guide into the Tongues', which informs us that it is equivalent to "lure for a Hawke", referring us to the word "Lure", where we read "L" (*i.e.* "Latine") "*Illecebra, ab illiciendo, reuocatorium accipitrum, scapus "pinnarum"*". The lure was usually a sham bird—an artificial arrangement of feathers on a string or thong—by means of which the falconer enticed the hawk back when there was danger of losing it.

Diana would then appear to stand off (compare line 34), like a hawk overtaken with shyness, at Bertram's addresses, and to regard his protestation of the holiness of his passion as a mere lure to make her forsake herself and so get her into his power. It is not what it pretends to be. She sees through the sham and will not be decoyed by it. She requires a more substantial inducement and asks for the ring in accordance with the preconcerted plot (III. vii. 31-2).

3 Lower Barwick Street

Scarboro

7 October 1899

Dear Sir

I am sending a copy of the  
Enclosed with postscript to each of  
those to whom I have already  
sent copies, as it is clear that  
the case for "rapels" is overstated.

It has been so favourably  
received by some of the accepted  
authorities that the qualification  
seems called for.

Thanking you for your assistance  
in enabling me to make it

I remain

Yours Faithfully

Alfred E Threlton.

P. A. Daniel Esq<sup>r</sup>.

6 Grays Inn Square,

London W.C.

28 Miltman Street  
Bedford Row  
London W.C.  
4 Feb 1899

Dear Sir

I am much obliged to you for  
your letter

My authority was the reduced  
facsimile which I have hitherto re-  
garded as more accurate than Booth.

I have accordingly stopped the  
issue of the leaflet for the present at  
my rate, probably for good & all as I  
have little chance of seeing an original  
with my best thanks

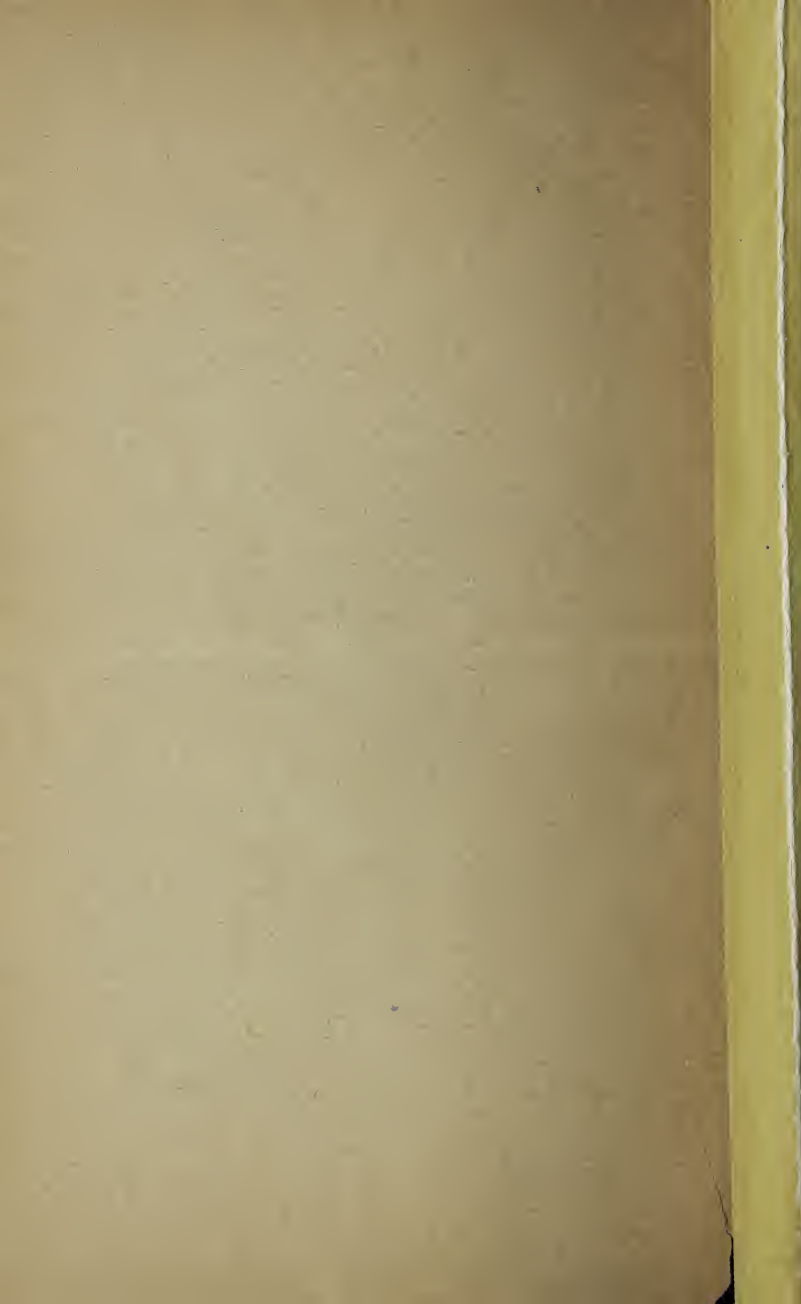
I remain

Yours very truly

Alfred E. Hirston

P. A. Daniel Esq







28 Millman Street

Bedford Row

London W.C.

2 Oct 1899

Dear Sir

Your kind letter re my notes on Shakespeare's 'Anthony and Cleopatra' encourages me to send you the accompanying leaflet. I have some little misgiving arising from my lack of knowledge of the details of the falconet's art, but it seemed to me worth while drawing attention to the fact that Shakespeare's word in the "rope-scene" passage may well have been "rapels."

Believe me, to remain,

Yours Very Truly

Alfred E Hiselton

P. A. Daniel Esq<sup>re</sup>

6 Grays Inn Square

W.C.



## V. iii. 217-9.

and in fine,  
Her insuite comming with her moderne grace,  
Subdu'd me to her rate, &c.

If emendation were here necessary I should be inclined to propose "insulte" for "insuite" in the sense of "springing upon", "swooping down upon", or "attack".

But it is by no means improbable that "insuite" is a noun formed from "insue" (= "ensue") after the analogy of "pursuit", with which it has much the same meaning. According to Bertram's account Diana at first stood aloof ("knew her distance", line 214); then changing her tactics to pursuit, came into close quarters and demanded her price which Bertram, tempted by the late appearance of her favour towards his importunacy ("moderne grace") which accompanied her "insuite", paid.

With so great a master of language as Shakespeare, I do not think it is necessary to find a parallel instance of "insuite" in this sense, I should not, however, be surprised if it were eventually to turn out that "insuite" was a term of sport, and even if it were of French origin like "rapel". As mere guesses I would suggest that it may have been the term for the hawk's swooping down on its quarry or flying to the lure; or that it had a special application in connection with the angler's art.



**Pressboard  
Pamphlet  
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**Gaylord Bros. Inc.**

Makers  
**Syracuse, N. Y.**  
PAT. JAN 21, 1908

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